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HOW TO STAY YOUNG

YOUTH is not a time of life, it is a state of mind. We grow old only by deserting our ideals. Years wrinkle the skin but to give up enthusiasm wrinkles the soul. Worry, doubt, self-distrust, fear and despair — these are the long, long years that bow the head and turn the growing spirit back to dust. There is in the hearts of all of us, whether seven or seventy, the love of wonder and the love of life. We are as young as our faith and as old as our doubt — as young as our self-confidence — and as old as our fear — as young as our hope and as old as our despair.

—Unknown

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**Personal Preference and
Physical Aptitude are
Determinants**

Which INSTRUMENT SHALL I PLAY?

By Lt. H. A. Jeffrey

WHICH wind-instrument should I take up?" is a question which has been asked so frequently, that a few remarks on the subject seem opportune. For the past 25 years the study of wind-instruments has become more and more popular, and there is probably a larger number of amateur bands in the country than of orchestras. Thousands who have never played an instrument are studying a wind-instrument of some kind. The first question that each individual asks when he contemplates taking up an instrument is, "which one shall I play"? There are those, of course, who have a particular fondness for a certain instrument, and in their minds there is no doubt as to which they will choose.

Of course it is very essential to select an instrument that appeals to one. Without fondness for the instrument chosen, little progress can be made. Very often the favorite instrument is the one to which the player is least adapted. It must be remembered that to play the flute, clarinet, oboe, bassoon or saxophone properly all the fingers are necessary. For the brass instruments only three or four fingers are necessary—except for the slide trombone, the slide being manipulated entirely by the hand. From the standpoint of fingering it will be clearly seen that the reed and woodwind instruments are more complicated than the brass. The wood and reed instruments also have a larger compass than the brass, and therefore, passages of greater difficulty can be written for them. The reed player also has more notes to read, and more

rapid passages to execute than the brass players.

Easiest to Play

Of the reed instruments, the saxophone is probably the easiest to master. This does not mean that anyone can take it up and in a short time play it satisfactorily. To play any instrument, no matter whether it be the flute, clarinet, cornet or drums requires regular and systematic practice if good results are to be obtained, and good players are not developed in one, two or three months. It takes considerable time to master any instrument.

The oboe is probably the most difficult of all the reed instruments. Very few amateurs take it up for this reason. Those who take it up professionally are mostly performers who have played some other instrument first. The bassoon, as well, is an instrument which few amateurs take up. The flute has always been a great favorite with amateurs. The clarinet is more of a band and orchestra instrument than a solo instrument, and as such is highly important.

Embouchure Vital

The cornet, Eb Alto (Mellophone), baritone (Euphonium) and tuba are all played along the same lines. The method of tone production as well as the fingering on each is the same. There is nothing easier than the fingering of a brass instrument, but the acquiring of an embouchure is not such an easy matter. The lips must be developed through a course of systematic exercises, which must be practiced daily.

Of the brass instruments, the Eb Alto (Mellophone) is by far the easiest

to master, as it requires the least lip development. However, it is not an instrument that is used in many professional bands.

The French horn is another instrument which not enough amateurs take up. It is the most delicate, and at the same time the most difficult of the brass instruments, and great lip development is necessary in order to play it properly. There are excellent opportunities for players of this instrument, as the demand for them is great.

The slide trombone is, of course, a popular instrument, but one that is rarely played as it deserves to be. Because of the fact that it has no valves, the player must get his different tones by a movement of the slide, which he pushes back and forth. Unless the player develops his ear he will play this instrument badly out of tune.

Appeal in Drums

Drum players, who form an important part of each musical organization, must not be forgotten. The drum section, with all its traps and paraphernalia makes a strong appeal to many people. A really good drummer is an artist just as is the finer performer on any other instrument.

But let us return once more to our original question as to "Which of these instruments shall I take up?" It is natural of course that each one wants to take up an instrument that can be used for solo purposes, and that has an interesting part to play in the band or orchestra. Not all the instruments are ideal for solo use, but each is interesting when taking its part in ensemble music. Each indi-

vidual instrument is a necessary and important part of a band. We can't all play the cornet or the flute, and not everyone can play the first cornet part. We must have bass players, and we must have clarinet players. First of all choose an instrument which you like. If, after trying it for a while, you find you are not adapted to it, change to one of the others with which you may have more success.

Watch Your Teeth

If you want to make music your profession, it makes no difference upon which instrument you decide, because you are going to study it thoroughly and systematically. Players of all wind instruments should have good teeth, particularly the brass players. Those who wish to take up a brass instrument are often misguided by persons who advise them poorly. A person with thin lips is often advised he can play a cornet just as a person with medium-sized or larger lips is often told he can play nothing but the trombone, baritone (Euphonium) or bass. This kind of advice would seem quite natural and often works out properly, but it must be remembered that the person with thin lips often makes an admirable bass player, while the one with larger lips frequently develops into a remarkable cornetist. This is just a reminder that it is impossible to tell by one's lips which instrument he might be best adapted to. As a matter of fact I have seen people with perfectly formed mouths and teeth who are often unable to achieve any results on any instruments.

If you are taking up the study of any instrument solely for your own pleasure and recreation, select the

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**Muscular Damage May
Result from Poor
Precautions**

Grace, Poise from Ballet Requires Careful Training

By Helen Tkachenko

I ADMIT that I am prejudiced. I can think of no reactional activity that can have as many emotional outlets as ballet. It is a nearly perfect physical activity, employing in its various exercises all the muscles of the body. It also develops one's appreciation for music, art and drama and generally stimulates the mental faculties of the pupil.

The girl ballet student has the satisfaction of knowing that she is coming to grips with a traditional classical art and is also developing her poise, stance and posture. Although an ideally proportioned figure is inherited, proper ballet training can and should bring out and develop the more desirable characteristics, perfecting and developing the human body along the most beautiful lines.

Care For Deformities

Some physical deformities too can be corrected to a degree by ballet. However, any serious deformities of the limbs require very special attention and their correction should only be undertaken by a very experienced and careful teacher who is willing

and able to devote individual attention to her subject.

Any pupil with serious deformities of the limbs should be informed that it would not be wise to consider taking ballet for the sole purpose of attaining a career in stage ballet. Such an individual would usually have too much difficulty in measuring up to the high physical requirements in this professional field. Not only is an ideally proportioned body of lithe beauty looked for in the professional classical ballet dancer but great strength and great flexibility are required. These are partly attained through the various exercises which constitute every regular class in ballet.

There are various recognized schools of ballet training. I believe that the Cecchetti and the Royal Academy are the dominating schools of ballet training in both England and Canada. A pupil undertaking ballet training through the grades of the Royal Academy method will also learn mime and gesture and some of the national dances, as well as some of the characteristic mannerisms of lords and ladies from the medieval



The authoress, an instructress of the University of Alberta ballet club, Helen Tkachenko corrects the stance of one of her pupils and points out the proper ankle turnout of the foot to the other ballet enthusiasts.

age until the present day. Through the media of the national dances, ballet students not only learn much of the history of the peoples from which these are derived but also learn from whence many of the traditional ballet steps are derived. Ballet, and especially ballet as adapted for stage presentation, has a relatively short history.

Never Too Old

It seems a pity that more adults do not take an active interest in the art. From students at the University, one often gets such comments as "I am most sincerely interested but oh I am much too old to start now"—and this coming from a bright, gay and shapely 17 year old. If these girls have

a professional classical stage career in mind where they would have to compete against the most highly skilled, best trained and best equipped in the ideal physique, I too would suggest that the merits of beginning ballet at such an age should be carefully weighed. But considering all the other emotional and physical releases of ballet, a very wide scope of accomplishment is still possible. Nor would I necessarily exclude the possibility of a girl of such an age becoming a good professional classical ballet dancer, if she was sincerely interested and willing to devote the necessary time for proper training. There is a great need, especially in Canada, for ballet teachers from which field the late starter need not be excluded.

Dramatic ballets, requiring dancers for demi-character parts, and classical ballets in the sequence of which either national dancing and/or character parts are introduced, do not necessarily require as highly skilled dancers in classical ballet. In a large ballet company, however, these parts are usually filled by dancers trained in the classical ballet.

Begin at 8 Years

Because ballet is a relatively strenuous exercise and because the process of developing the "ballet leg" (a turn-out from the hip joint) is foreign to the natural development of the human body, the ideal age for beginning serious ballet training is between 8 and 12 years. It will take approximately five years for this development to be realized and no overstraining through over anxiety of either the pupil, her parent or her teacher can usually speed up the process to any marked degree. More harm than good can usually be done from overexertion and undue pressure on a child, especially if such takes place over a long period of time. The child may develop previously non-existent physical deformities or a marked degree of tenseness in her movements. A tense dancer is never a graceful dancer.

Tension may also arise when a child is given difficult exercises to do for which she has not yet had the necessary basic training to strengthen her limbs and body. This is a serious possibility that may arise when a pupil is placed in a class beyond her ability, either through necessity or desire. Although the process is usually a slow one, the essential

basic training should never be skipped or rushed through.

Avoid Over Exertion

Apart from the problems created by toe shoes and strained muscles through accident or straining, the main danger to watch and avoid in the young ballet pupil is the one of overly exerting the young body. When in doubt it is always safer to accept the more relaxed and slower method, from which at least no permanent deformities or injuries will arise.

There are other points to watch for. A great variety of exercises which might over develop a child's muscles necessarily comprise a ballet class. These are necessary to attain a high arched instep and a "turn-out" from the hip-joint. Consequently stretching exercises are given to counteract this tendency and again elongate the muscles. Bulgy muscles are not only ugly and therefore undesirable to the ballet dancer, but they also have a tendency to slow up movement.

It is the long line in the dancer's physique that is striven for and it is the long line which is idealized in such beautiful positions as the arabesque in ballet. Moreover, it is not impossible to get exaggerated turn-outs of the legs and other exaggerations of the ideals which a pupil first sought and, as these too are ugly and undesirable, it remains for the teacher to see that such conditions do not arise, or if they do, to take corrective steps before they become too marked.

Precaution for Toes

When a pupil is finally introduced to toe-shoes, equal care and caution is

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THE ANSWERS ADD UP

By Miss E. McFarland

Supervisor Community Recreation
Bureau

THE government grant for recreation facilities under the Alberta Five Year Plan has caused responsible people in many Alberta communities to give careful consideration as to how the money can be most wisely used. Most consideration is being given to the possibility of new facilities. This thought immediately raises several questions:

What use is being made of existing facilities?

Are these facilities suitable for other recreational activities?

What interests are not presently being served due to lack of an adequate facility?

To answer these and other questions, several communities have established recreation committees to conduct limited "interest surveys" and "facility surveys". This is a commendable approach to the situation, but one that requires careful advance preparation.

The following steps are suggested:

(a) Determine exactly what you hope to accomplish through the survey. Set it down in writing.

**Only a Thorough
Survey Can Show
Requirements**

- (b) Check your survey forms to be sure that they are easily understandable and that, if properly completed, they will accomplish your purpose.
- (c) Decide how you are going to administer your surveys. Door-to-door surveys can give you good results providing you have a large number of volunteers who have been carefully briefed. Mail surveys are easier to conduct, but you must be prepared to accept about 40% return. Bear in mind too, that mail surveys must include a clear set of instructions on how they are to be completed. Give consideration to using your schools. Some committees have obtained the complete co-operation of the school principal in permitting children to complete the interest survey during school time, under the guidance of a recreation committee member. Older children can take the forms home to their parents for completion.
- (d) Give the survey wide advance publicity; let your citizens know the Why, Where and How of the survey through newspapers, radio, television and at meetings

of service organizations and others. Build the public up to the important date when the survey will be taken.

- (e) If you are undertaking a door-to-door survey, have your volunteers meet ahead of time. Go over the survey form with them carefully, and make sure that purpose and procedure is completely understood. Set a date on which all surveys must be completed.
- (f) Decide at the time the survey is drawn up, the manner in which the results will be tabulated, to give a full, fair and proper picture of the information gleaned. Decide who is going to do it, so they may prepare.
- (g) Plan to release results to the public as soon as possible.

If you are considering a survey, the staff of the Community Recreation Bureau, 425 Legislative Building, Edmonton will be glad to help you with the initial planning.



Miss Elsie McFarland's department is ready to help in setting up a proper survey.

(Continued from page 4)

one that appeals to you most. If you find you are not adapted to it, there are plenty of others to choose from. If you take up an instrument simply to become a member of a certain band, in which you are interested, select an instrument which will be useful to that band, and one which they may need. It is not the easiest matter in the world to advise people what to take up. The purchase of an instrument does not make one a player—neither does the taking of lessons, without daily practice. The person who has patience, and is willing to go "slow but sure" especially at the start, is the one who succeeds.

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again required on the part of the teacher. Here again it is better to introduce and work-out for shorter periods of time rather than expose a pupil to unnecessary pain or blistering of the toes. In time, the outer skin of the toes will harden and the pupil will find that she will be able to endure the necessary pressure for longer periods of time. To toughen the skin one may also apply pure alcohol to the toes or soak them in alum. In the earlier stages, lamb's wool or rubber pads may be used to partially protect toes from the pressure.

Here again extreme caution should be taken where children are concerned as there are great masses of soft cartilage within the formation of their bone structure that cannot safely withstand unlimited pressure. No child under twelve should be placed in toe shoes to work out on her points.

Proper Definition of
Words Bring
Surprises

SYMPOSIUM: - has a "Wow!" in it

By Andrew C. Ballantine

I USED to think a seminar was a Russian teapot until my fellow-workers howled with derision. That, they explained, is a samovar, and was my face ever red!

My dictionary (when I got around to it) told me that a seminar is a gathering of "learned" persons. But the seminar these colleagues were talking about was a one-day follow-up to the first instalment of a correspondence course in something or other.

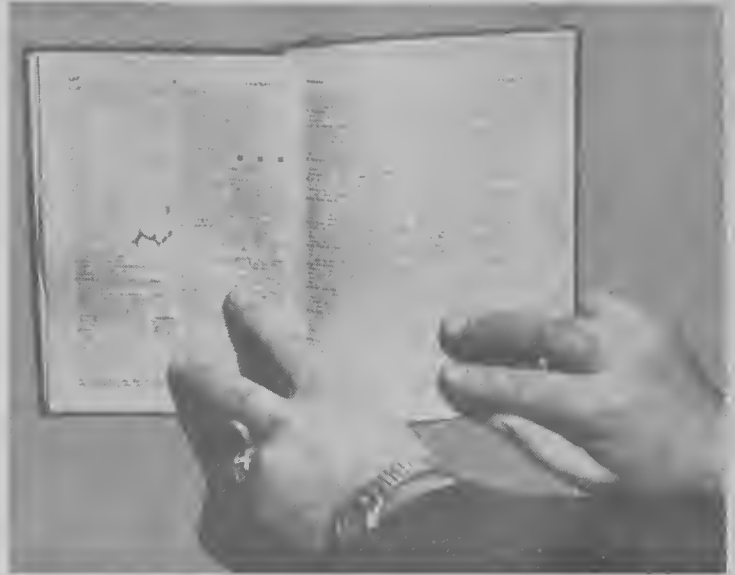
Modern synonyms for "seminar" include "clinic" which used to have something to do with the teaching of medicine, and "workshop" which always suggests to my simple mind a place glad with the ringing of the hammer and the song of the saw. What was the matter, one wonders, with any word so good and wholesome as "course"?

Before World War I (of which the "current" generation speaks as though it were contemporary with the Second Crusades) a fighting man who had completed his recruit training was said to be "dismissed drills". Now he "graduates".

Then there is the blessed word "symposium" which my dictionary admits it may mean a philosophical discussion or a bringing together of points of view. But the dictionary also says it refers to an ancient Hellenic institution where in wine, women and song figured very largely. (Gk. *sym* and *posis*, i.e. "drinking together"). The lexicographer then adds "any drinking party." So imagine old Callimachus of Alexandria explaining to his wife that he had got (or "gotten") home late because of a symposium at the famous library.

I confess the trepidation with which I approach my betters in these matters. I am emboldened to write this piece only because a certain eminent "writer for writers" claims to have noticed that the Upperclass in England—the "hip" in North America—prefers "want" to "desire", "false teeth" to "dentures", "try" to "endeavour", "house" to "home" and many others. Some of my additions to the list would include that (to me) abominable word "currently." Why not "now"?

Better check those words to ensure good communication.



By the way, that word "hip" (*ut supra*, to put it vulgarly) was not a misprint — such a thing would be unthinkable in these pages. It is the successor to "hep" which, we are now told, has been relegated to the limbo of archaisms.

And since "babysit" has become a verb, in French as well as in English, thereby giving an opening for "care-take", can it be long before we encounter "truckdrive" or dressmake"?

If it is true that a distaste is developing, among writers as well as readers, for long and unusual words many of us will receive the news with joy and gladness. Arthur Brisbane, the columnist, once said that "fine writing" is only an attempt to make words take the place of ideas and ex-

aggeration take the place of truth. He also reminded his readers that what he called "the most famous passage in the English language" consists of ten simple word—"To be or not to be; that is the question." Rudolph Flesch, another "writer's writer", goes farther and suggests that too large a vocabulary 'may actually hinder your success because it marks you as socially inferior."

Which recalls one of the aphorisms of the late Major-General "Billy" Griesbach who told a class of officers that "the too fluent officer is frequently suspect, either of writing himself out of a 'jam' or into a job for which he was not qualified."

The subject is almost inexhaustible and I could write a lot more, but I have to be at a symposium.



W. A. "Bill" HUTTON

Recreation leaders throughout the province were saddened by the sudden death, on March 7, of Bill Hutton, former Provincial Recreation Supervisor. He was 46.

A graduate of University of Alberta, Mr. Hutton taught school in Turner Valley prior to joining the Calgary Highlanders in 1942. He attended the Provincial Recreation Leadership School as a student during the summers of 1939 and 1940 and returned as its director in 1946 following his discharge from the army. He attended Indiana University graduating with a Master of Science degree in recreation, and accepted a full time position with the government as supervisor of the Health and Recreation Branch. During his years as supervisor he was responsible for the training of hundreds of part time recreation leaders, many of whom are presently making a very worthy contribution to the leisure time field.

In 1953, Bill resigned his post as recreation supervisor to take a position with London Life Insurance in Calgary. However, he continued his interest in recreation as a member of the provincial recreation board from 1955 until his death. His careful thought and practical advice, has made a lasting contribution to the recreational development in Alberta.

Deep sympathy is extended to Bill's wife May, his son Don and his daughters Linda and Debra all of Calgary and to his sister, Dr. Margaret Hutton of Edmonton.

Alberta Scholarship Winner Reports on Stay in Berlin

By Beverley Barnhouse

Many winners of Alberta government scholarships use their awards to help them continue in their course of studies in Canada and abroad. What do they face, how do they live, with whom do they work, these students who go abroad for further training?



Beverley Barnhouse was one such scholarship winner. She majored in drama at the University of Alberta and for the past year, she has been in Europe studying drama and the dance. After taking courses with the Royal Academy and with the Imperial Society in London, and at a Children's Theatre school, and spending three months with a professional children's theatre company, she attended the Mary Wigman School of Modern Dance in West Berlin. She has been aided in her studies by scholarships from the Alberta government and from the Edmonton Women's Theatre Guild.

The following are from some of her letters written from West Berlin.

MARY Wigman, at 73, possesses amazing vitality and still holds the reins of the school firmly. She is in Bonn this week for an interview with the German president. We miss her classes. It is easy to understand why she electrified world audiences as a performer. Even now, her personal magnetism is tremendous.

My room mate at the "Studenthaus" hails from Cairo and is here on a three year scholarship from the Egyptian Government. We get along fine except for her playing Radio Cairo every night till it signs off. I'm normally mad about oriental music, but with early morning classes to meet, I'm beginning to hate it!

There is much evidence of bomb damage here and more so in the eastern zone. I'm now registered with the German Police. What a hassle! I couldn't understand a word they were saying but I think I managed eventually to convince them I was not an international spy.

Opera For 65¢

Fatima and I have been 'doing' the museums and art galleries. Theatres in the Eastern Zone are much more impressive and performances very

cheap. The best seats average 65c. The State Opera Ballet was not nearly as exciting as the best in London, but technically very good.

Rundown of daily class schedule looks pretty formidable. Extra night classes often make it a 12 hour day. We study Gymnastics, Improvisation, Technique, Pantomime, Composition, Rhythmics and Percussion.

My teachers are: Mary Wigman, principal, Til Thiele, Ulrich Kessler and Frau Ruth Kuhn.

My class consists of seven Americans, two Egyptians, one Greek, an assortment of Germans and Scandinavians and one Canadian (me). Miss Wigman can speak English but seldom does. Instructors communicate with me via an American student who speaks fluent German. I'm involved in a sort of linguistic exchange with a German student who wants to improve her English. Verbs are my nemesis.

Foot Splinters

My feet keep collecting splinters from the wooden floors. I'm glad now that I began toughening them up during my stay in Alsbach, by going barefoot.

Saw Ludmilla Icherina's performance last week. She seemed wooden after Markova, whose movements at 56 have a lyric grace I've seldom seen in younger dancers. Saw Beritold Brecht's Widow in a terrific production.

This ancient Rococo Theatre combines the Old World luxury of marble,

crystal and gilt gingerbread with such modern innovations as revolving stages and projected cycloramas, etc. It's the first time I'd seen stage boxes, (which have not been built into theatres for over 200 years.)

German food is wonderful after British fare. Of course I miss some of the material luxuries and gadgets of home (Europe is not addicted to television) but I can't help feeling that we may be overprivileged in some of these items while undernourished in the arts, which Europeans do not consider expendable. One might say that art is not just the frosting on the coffee cake here, but the yeast in the dough. It is a most vital thing which one may pursue without being considered 'queer in the head'.

Future in Musicals

Wigman, in her lectures, breaks dance down into three essential components: Time, Power, Space. She regards talent as either Creative or Instrumental (combined in very rare cases) and puts the future of theatrical dance in the hands of the American musical, and choreographers like Jerome Robbins. She was most impressed with both "My Fair Lady" and "West Side Story".

My German is steadily improving. After a three hour session with Irena on German verbs, I am as exhausted as though I'd danced for the same length of time.

Magid, a dancer from the State Opera, is teaching me four Sevil-

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**Says No Reason
To Forbid Rougher
Games to Youth**

CONTACT SPORTS NEED SUPERVISION

By Norman Kimball

MANY words have been written and spoken about the harmful effects of contact sports when the players are young children.

The American Medical Association has published facts and figures that indicate a need for concern, and other people with medical and physiological backgrounds have echoed this cry that our children are too young when they start competing in contact sports.

But nobody has thought of a way to keep youngsters from playing baseball in the vacant lots . . . hockey on the icy streets of winter . . . and football wherever there's grass or dirt . . . or some kind of open space. Our society has made heroes out of sportsmen, and children like to imitate heroes.

I believe children are going to compete in contact sports at an early age whether we like it or not. We have to be realistic about this as parents and as teachers. If the child is going to spend hours swinging a bat or kicking a ball or chasing a puck, our responsibility as parents and the

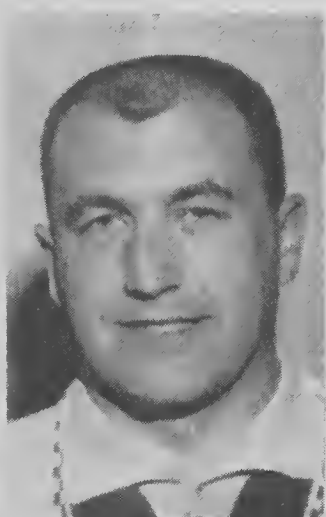
responsibility of physical educators is to see that they have as much protection as possible.

By protection I don't mean that the young athletes should just be swaddled in more and thicker padding. I mean the protection of knowledgeable supervision and careful regulation. It seems to me that people who are trained in physical education and recreation are in the best position to do something about this . . . or at least give advice and help to form new policies and attitudes.

A lot of the worry about the harmful effects of contact sports is focused on football. There are great numbers of boys playing football at the Bantam level. They're usually in the twelve to fifteen year age group and the men who donate their time as supervisors or coaches are, in most cases, operating on a background of enthusiasm and a few once-upon-a-time years as athletes themselves. They work hard and some of them guard the physical welfare of their charges with all the

diligence of a mother hen. But not all of them take this special care and there's nothing in the too-liberal regulations to see that they do.

That may sound as if I'm suggesting that only people with a formal training in physical education should be supervising and coaching young boys and girls in contact sports. There's no need for that, but there is a definite need for new policies and new playing rules specially geared to the physical and emotional abilities of youngsters. There's something the professionally trained physical educators might do to help rather than hinder the people who are enthusiastic enough to spend their time with the Bantam and juvenile and junior boys and girls. Based on a careful study of the needs and limitations of young athletes in the twelve to fifteen year age group . . . they might formulate more suitable regulations.



The author, a strong proponent of sports involving bodily contact, is Head Coach of the Edmonton Huskies.

These are some of the points that I think should be considered:

1. Minimum as well as maximum weight limits.
2. Height and age limitations.
3. Size of the area used for the game and its adequacy.
4. Type of equipment used.
5. Number of games played in competition and how frequently.
6. Rules geared to suit age, physical and emotional development.
7. Length of playing time.
8. Regular checks on height and weight during playing season.
9. When season should open and close (clemency of weather).
10. Level or intensity of competition and objectives.

Ernest Shipton, B.P.H.E., of Oak Park Junior High School, East York, Toronto . . . found some answers. He set up a workable framework for youngsters who were keen to play football. He used six-man teams; shortened and narrowed the playing field, ran eight-minute quarters; each player had to play each position and officiate during the league play; each player stayed on the field a specified time to equalize the opportunities of the potential bench-riders and potential stars; great care was taken to sift the teams so that competitors were of similar size and development.

This involved closer supervision and a certain amount of extra effort on Mr. Shipton's part. But he happens

to think that contact sports, handled properly, serve a positive purpose. And so do I.

It's my firm belief that children today, more than ever, need contact sports as a release for stored-up energy. The playing field can give them a place to prove themselves and introduce them to competition . . . the kind of competition that employs all their mental and physical abilities.

Some people argue that children should be sheltered from competition for as long as possible . . . and that games are for fun and exercise . . . not for pitting one boy's brawn and brain against another's. My contention is that human beings start being competitive the day they're born. Keeping competition off the playing field . . . or trying to . . . isn't really going to solve anything. In fact, the playing field, should, and can be, a place where children learn to regard competition as "part of the game" rather than as a life and death matter. That's where they should and can learn to be good losers as well as good winners.

There's another important point that needs some attention when you talk about ruling contact sports off the field. A boy or girl knows he or she has to be in good physical condition to take part in contact sports. This encourages some effort to eat well, sleep well and exercise well. North Americans, on the whole, are becoming a pretty flabby batch of people . . . and that includes the children. Involvement in sports is one hope for

re-vitalizing the Canadian physical being.

Earle F. Zeigler, Ph.D. of the University of Western Ontario, has written a lot of material on this subject. In one of his articles he says: "I believe that boys and girls today just aren't rugged enough. Our way of life has changed to such a marked degree that we are actually depriving our children of experiences which heretofore were commonplace. This statement is proved by the fact that a recent study of the fitness of 1,000 children on this continent demonstrates conclusively that our children were inferior in muscle strength to children from under-privileged areas of Austria and Italy. Translated into the simplest terms, this study goes a long way toward proving that we are mistakenly coddling our children."

So . . . to summarize my argument that we need to cure contact sport . . . not kill it, I'll repeat that new rules and regulations geared to the physical and emotional requirements of the young players are essential. I'll repeat that competition in sport, if kept within reasonable borderlines, serves a useful purpose. And I'll repeat that involvement in contact sports makes a youngster more aware of the importance of physical fitness.

But the most conclusive argument of all is that most young boys will play some kind of contact sport, supervised or not. Our job is to provide supervision and as many ways to avoid harmful effects as possible.

Jumper Root
Carvings Need
Ingenuity

Penknife Can Reveal Hidden Beauty in Wood

By Barry Speelman



M. T. Swain of Lacombe is shown with several pieces of juniper he has carved.

THE chalky grey root of the juniper bush becomes an object of exquisite beauty in the hands of a

craftsman. The dull weathered exterior is removed to reveal interlacing broad grainings of deep red and shining white hard woods.

The juniper bush is a low shrub usually found in dry areas such as river banks and prairie blow outs. The root stays close to the surface of the soil and in fact is often discovered completely exposed by wind. The growth of the root follows an apparently meandering course as it twists and turns in the path of least resistance until finally it develops into an aimless series of circles and overlaps. This is the type of root for which the avid juniper sculptor is looking.

The task of converting the unattractive knotted growth into a graceful



The only equipment needed for carving juniper is a pocket knife and sandpaper.

beautifully colored object of art is one that requires a minimum of equipment and large amounts of patience and perserverance. A pocket knife is used to carefully remove the outer layers of dried wood. The clear color of the wood readily becomes visible but does not have a high gloss. Where the root is intertwined and circular, mud and bark must be completely removed to expose any openings and complete the line of the root. This is the most painstaking part of the job as the wood must be thoroughly cleaned. While the initial carving is being done, a clearer picture of the finished object will emerge to the practised eye. It may be the shape of a person, or an abstract design appreciated for only its intricate design.

Once the outer layer has been removed, a fine sandpaper is used to smooth any rough edges and remove blade marks. A wax polish is applied and the piece buffed to a satin texture that seems to have an inner glow setting off the red and white grain to perfection.

The artistically inclined carver may accentuate the figures contained naturally in the root. A graceful line may become a lady in a flowing robe that swirls around her feet. Two pieces combined often create a background and figure.

Mr. M. T. Swain of Lacombe has been carving juniper root for approximately twenty years and has a col-

lection of pieces representing the art in its most creative form. One of Mr. Swain's pieces started with a root that was approximately the shape of a stained glass window. To the basic root a crucifix carved from juniper was attached and the complete object highly polished. The effect of the texture and color brought out by high polishing is very striking. Another piece is a natural figure of Mercury which was not carved but which occurred in the natural root. Several abstracts are graceful whorls of color which vary in shape from cylindrical bands to broad, paper thin planes.

Juniper carving has been done for years in Canada, and the well known work of Mr. Hodson of Dorothy has been sold all over the world. Many persons have learned the methods of finishing the root but the requirements of patience and painstaking caution discourage many. According to Mr. Swain, the main care must be taken to avoid changing the natural contour of the root until it has been completely exposed. He has taught several people the art and has found a frequent tendency to carve the piece too much, with the result the finished object loses the line and color which make it beautiful.

The practical use of juniper root as a lamp base or other object is not so great as some other woods, although a solid entangled piece lends itself to a small lamp. Mr. Swain believes the sculpting must be appreciated for itself and should serve no function other than one of appreciation for the beauty fashioned by nature.

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lianas. I hope we can finish before he returns to Munich next week.

Manya's concert last night won a standing ovation and two encores. She is the most fun of all our teachers. After the performance we went down to the Tiergarten for a "bull session". The consensus of students is that Wigman is the school's spirit, Manya its sparkle, but that Til Thiele is the technical strength now that Wigman is fighting years.

Different Attitudes

How true it is! Wigman teaches us to analyze and assess our creative potential. With Manya, we are given freedom to feel and interpret and enjoy the dance . . . but it is Til who builds our bodies and reveals their workings. Through her I feel close to accomplishing what seemed beyond my reach. She is now concentrating on my shoulders which I've been using for the added impulse and strength which should have been augmented by correct breathing and diaphragm control. Now I can understand what Laine has been trying to get at.

Only two months left here. The thought of my time running out, gives me the shivers. This year away has taught me among other things how much there is left to learn. I need another full month at the Academy after Berlin. I've been offered another summer tour with Children's Theatre, which would allow me to earn enough to stay on . . . but there's that final year of University troubling my conscience.

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